

# THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

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[One Penny.]

## THE LETTER-NOTE METHOD,

An easy System which

### TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That METHOD involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.

2. That the STAFF-NOTATION, taking it all round, is the BEST yet invented, affording peculiar advantages to the PLAYER, and also to the SIGHT-SINGER who understands his work.

3. That the best systems of sight-singing are those founded upon the TONIC DO principle, because the KEY is a mere accident, but the SCALE is the TUNE, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

4. That the easiest possible mode of teaching on this principle is that termed LETTER-NOTE, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

5. That Letter-note provides the most direct INTRODUCTION possible to the staff notation, because the Pupil is trained from the OUTSET by means of the symbols employed in that notation.

6. That Letter-note, while it is legible by every Player, gives the Singer all the AID derivable from a specially contrived notation.

7. That the assistance of Letter-note in learning to sing is as LEGITIMATE and ADVANTAGEOUS as the "fingering" printed for the use of the Pupil-pianist.

8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the YOUTHFUL and the UNSKILLED, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.



Harmony as it ought to be understood.

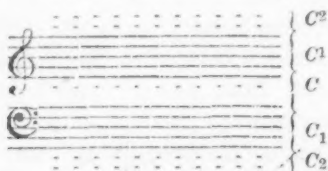
By JAMES M'Hardy.

(Continued from page 270.)

#### CHAPTER IV.



Y purpose is to substitute laws for rules wherever it is possible; and the advantage will be such that if at any time you attain to proficiency in composition, you will not fall into those absurdities, which although unprovided for by rules, are contrary to natural laws. In some recently published treatises on harmony, whole chapters are devoted to showing good and bad effects in music, which, being condensed, would be found to contain nothing but what would be evident to anyone understanding our analysis of the fundamental chord. Let me ask of you, therefore, to think well upon this law, as one around which the rules of harmony will be found to cluster like the intervals of scales about their centres of tonality.....But now to our task. In order to avoid complication, let us construct a table of notation, thus:—



Taking *C* on the centre line of the diagram as a starting point, we shall indicate the pitch of the notes above or below it by means of numbers above or below the letters. *C*<sub>2</sub> will indicate the low bass *C*, whilst *C*<sup>2</sup> will indicate the high treble *C*. The whole series of notes ordinarily within the range of the human voice may be indicated;—*C*<sub>2</sub>, *D*<sub>2</sub>, *E*<sub>2</sub>, *F*<sub>2</sub>, *G*<sub>2</sub>, *A*<sub>2</sub>, *B*<sub>2</sub>, *C*<sub>1</sub>, *D*<sub>1</sub>, *E*<sub>1</sub>, *F*<sub>1</sub>, *G*<sub>1</sub>, *A*<sub>1</sub>, *B*<sub>1</sub>, *C*, *D*<sup>1</sup>, *E*<sup>1</sup>, *F*<sup>1</sup>, *G*<sup>1</sup>, *A*<sup>1</sup>, *B*<sup>1</sup>, *C*<sup>2</sup>, *D*<sup>2</sup>, *E*<sup>2</sup>, *F*<sup>2</sup>, *G*<sup>2</sup>, *A*<sup>2</sup>, *B*<sup>2</sup>, *C*<sup>2</sup>.

*C*  
*G*<sub>1</sub>  
*E*<sub>1</sub>  
*C*<sub>1</sub>

is an example of a close harmony, which produces an effect characteristic of imperfect

repose—a feeling of indifference to emotion of any kind—a combination which in part-singing might occur with good effect as the resolution of discord, intended to represent grief imperfectly allayed. We shall now endeavour to find a reason for the want of perfect repose in this form of the chord, as follows:—

*d*  
*c*  
*b*.....*b*  
*g*.....*g*<sup>#</sup>.....*g*  
*e*.....*e*  
*d*  
*c*.....*c*  
*b*  
*g*.....*g*  
*e*  
*C*.....*c*.....(*c*)  
*G*.....(*g*)  
*E*.....(*e*)  
*C*.....(*c*)

I conclude that the reasons why this chord produces an unsatisfactory effect are—(1) because of the number of discordant partials coming so close together; and (2) because of the collision of two such prominent partials as *c* (the octave of the upper note of the chord) and *b* (the 12th of *E*, the third of the chord).

Let it be borne in mind that these discordant partials cannot be got rid of by merely altering the combination. We must go back to our former theory about comparison for an explanation. We know that our sensations of repose in listening to harmonious sounds must be proportionate to the facility with which the ear can analyse and compare the sounds. We know, likewise, that the same law which governs the harmony of sounds seems to govern the harmony of form.

This understood, must at once suggest to us, that discordant sounds, inharmonious colours, or incongruous designs, must be disagreeable in their effect upon the ear or the eye, in proportion to the facility with which the sense detects the difference.\* Let us suppose we have seen two square windows which separately appear to be exactly alike, but which in reality are of different sizes. So long as they are at such a distance as defeats comparison, the eye accepts their

\*Let it be remembered that the maximum of discord is produced by the semitone.

apparent similarity, but let the eye once observe the difference, and the resulting sensation will be a want of repose. The reason, then, why this close harmony is not characteristic of perfect repose is that the discordant partials are so close together that they are easily detected by the ear; and, indeed, the whole effect is simply an up-setting of the natural fundamental chord, not only with regard to the upper partials, but also the resulting sounds, none of which reinforce the bass, or any other note of this chord excepting the solitary  $c_1$ , resulting from  $c_1$  and  $c$ .

Various effects may be produced from a single chord when instruments are introduced: in the meantime, however, we shall have to do with human voices only, variety of effect depending upon quality, intensity, and pitch. It will easily be seen that, to write such a form of the chord as that which we have been treating, with the intention of producing a bold effect of resonant harmony, would be a violation of æsthetical taste, resulting in failure.

*(To be continued.)*

### The Musical Life.

THE following address to the scholars of the National Training School of Music was delivered by Dr. J. Stainer, the principal, on September 27th.

The life of a musician has doubtless much in it common to the life of any other artist, but there are in it also characteristics peculiarly its own. As I have an opportunity of addressing to-day you who have by your association with a place of musical education avowed your attachment to this branch of art either as amateurs or professionals, I am going to ask you to let me trace the life of a musician in its most common phases; we may perhaps gain something by devoting a little thought to the subject.

To be musical is one thing, to be a musician is quite another thing. Society proves itself very slow in learning this distinction. Whenever someone appears in a drawing room who is very enthusiastic about music, and can manage perhaps to drag himself or herself respectably through a vocal or instrumental performance, or, better still, can produce a few trifling compositions, society immediately rushes to the conclusion that such

a person can be made into a first-rate musician by a certain amount of technical training. No conclusion could be more false. The real question is, whether he or she is capable of bearing this training, intellectually, emotionally, physically: will the pretty stone which we have found stand the process of polishing? if it be not hard, it matters not that it is somewhat brilliant, it never can be made a costly gem. I have met scores of such people, very bright and sparkling, so enthusiastic about their favourite art that its excision from their minds would threaten to rob them of life itself; yet, as artists, or even as aids to art, they must be pronounced worthless. It would be hard to deny them any function; they are amusing. Such persons have been described with exquisite point as being endowed with all gifts except the gift of power to use them. The very first attempts at a serious study of music impose a searching test as to the capability of the student for a musician's career. Can one get this girl or lad who is keenly alive to the pleasure of hearing the finest and most extended compositions, and who no doubt has begun to play the works of Beethoven, Schumann, and Chopin, before learning the scales, and to compose a symphony without knowing musical grammar, to devote several hours each day to the practice of scales and five-finger exercises? If yes, then there is hope that you have before you a possible or probable musician; if no, then the youngster will subside into that large crowd who have no higher destiny than to form a frothy margin to the deep ocean of work and thought.

But an equally serious mistake is made in quite another direction, not this time by society, but by teachers. It is frequently assumed that rapid progress in technical work—the result of perseverance and fair intellectual power—is a direct proof of musical talent; but, if the enthusiastic reveller in the luxury of art is valueless because he lacks the cold doggedness of the hard-worker, equally worthless is the hard-worker, however successful, who lacks that refined sensitiveness which, like some pure crystal, seems to be ready to catch and reflect from all points even the faintest ray of the beautiful. I wish that not only the educationists but parents themselves would give a little more consideration to this point. It is quite lamentable to contemplate the vast amount of money wasted annually in trying to instil into boys, and more especially into girls at school, an art for which they have absolutely no taste. The process is cruel to teacher and pupil alike, the child is bored and pained by the tediousness of long daily practice, and is probably goaded into a state of chronic ill-temper by frequent blame and constant accu-

sations of idleness or stupidity: while the teacher, in his inmost heart, curses a profession which compels him to toil and labour in the vain hope of raising fruit from a hopelessly barren soil. If a tithe of this sum of money were devoted to a well-directed effort to discover in what direction children possessed real ability, the benefit to true education would be incalculable. But I fear it will be a long time ere the public will be shaken in its faith as to the merits of one conventional system of education suitable equally to all boys, only varied with regard to the quantity each child can take in, according to the measurement of its head or the special convolutions of its brain. Moreover, such distinctions, calling for special education in special cases, involve a great deal of expense; on the received assumption that all the boys have much the same sort of heads and stomachs, so many hundred can be educated and fed out of the same books and off the same joints at a minimum cost by contract.

But it should be said at once that the young artist must have a special education; if he has natural gifts he will soon show individuality, and this priceless endowment of individuality will need the careful nurture of the most experienced and clever teachers. Ignorant or stupid masters often mistake individuality or originality for an abnormal growth, and think they are showing their learning and cleverness by lopping it off like a useless malformation. Let us hope that our supposed young musician, whose life we are attempting to sketch, has escaped this barbarous treatment at the hands of his trainers.

I must, of course, speak of instrumentalists and vocalists separately; the comparatively late age at which the human voice obtains that strength which will enable it to withstand the physical labour of study makes the life of a vocalist very different to that of an instrumentalist. An exception must be made in the case of chorister-boys, whose youthful voice brings them into early contact with music, and happily in these days, often obtains for them a good education. But I am sorry to say that instrumental music is not taught as systematically to these boys as it should be. If the playing of orchestral instruments were a recognised branch of study at our choir-schools, every large provincial town would be able to command the services of a fine orchestra on the spot, instead of having to fetch a band from London at great cost. But the schoolmaster is always anxious that the time not occupied by the choirmaster should be devoted to education; and the choirmaster is equally anxious that the time not required to education should be devoted to singing practice; so between these two claims the boy has to practise his instrument during the already scanty play-hours

and often to instruct himself as best he may. The badness of this system is the more to be regretted, as a chorister's life nearly always makes a lad unwilling to settle down to any other profession than that of music.

The first step, under any circumstances, in the life of an instrumentalist is an early exhibition of talent. When it has been observed, say between the ages of nine to twelve, the child should be placed under a careful and patient teacher, who must be content with merely laying a good solid foundation. More should not be attempted, as it is of the utmost importance that the child's ordinary education is not neglected. In cases where talented children are taken from school and pressed forward with music as their only study, we all know the result; an infant prodigy appears and creates for a time a sensation or even some enthusiasm, but the public interest gradually subsides in proportion as the small jacket or short petticoats annually grow more and more unsuited to the infant's figure, till finally the prodigy finds itself sunk into a most ordinary person in a swallow-tailed coat or long dress.

In addition to the study of an instrument carried on simultaneously with a healthy school education, the rudimentary grammar of music must of course be taught. I am, however, not a strong advocate for placing the laws of harmony before a child of tender years; I think it is liable to make it look too closely into the intellectual side of the art, and it may engender a habit of anatomising chords and progressions which will somewhat damp the emotional side of the study.

At the age of fifteen to seventeen a child of ability will have mastered the ground-work of a good general education, and will have overcome the primary mechanical difficulties of the instrument he has chosen. With regard to vocalists, the case is, of course, entirely different; the female voice can rarely, if ever, be put into training at such an early age as that above named, and the voice of a young man is often even longer before it is properly formed. The exact age at which a voice may be safely and properly exercised can only be determined by an expert after a careful examination of each case. There are, however, two distinct classes of vocalists; the one recruited from among those who, having shown early musical ability, have received a careful training as instrumentalists, but find as they grow older that nature has endowed them with a good voice; the other, formed by those who have received no special musical training, but discover that they happen to possess a voice sufficiently good to justify them in entering the musical profession. On the former of these two classes, nature has indeed lavishly



bestowed her gifts, such doubly trained vocalists must always be held in the highest estimation. Any one who has had experience as a conductor can say what a comfort and relief it is to have such a soloist when conducting orchestral accompaniments. The member of the band, as well as the conductor, are kept in a constant state of nervous anxiety when accompanying a singer who possesses vocal dexterity unsupported by musicianship; but, the vocalist who is a good "all-round" musician is at one with both band and conductor, seeks the highest interpretation of the music conjointly with them, and sinks the obtrusive personality of a specialist in the loftier aims of an artist.

Those young persons who have only for the first time considered the advisability of entering the profession on discovering that they possess voices of marketable value, start at a serious disadvantage which can only be surmounted by setting aside a considerable portion of time day by day for general musical study. A public training school is the very best place for such persons; they will be there compelled to go through a complete course of work under several teachers, each of whom will keep a jealous eye on the progress made in his own department, and after a few years they will probably turn out not only good performers but excellent teachers. To some such school the young instrumentalist should now be sent, where the treasures of the literature of music can be systematically analysed and mastered, where any essays at composition will receive kindly criticism from sympathetic professors, where every effort is made to encourage the good and true and discourage the valueless or base in art. I need hardly enlarge upon the benefit of public schools of music to you scholars here assembled. I trust you know it by experience. But it is quite possible that an institution of this kind may become a positive source of mischief to art, and evil to the country, if those who are connected with it bind themselves into a clique each member of which tacitly pledges himself to see unbounded merit in everybody educated within its walls, unbounded ignorance in everybody trained elsewhere; or, again, if all connected with it agree in depreciating and condemning every rival institution having identical objects. Let us not fall into this unsatisfactory state. Another possible evil in such institution is one which may grow up among the scholars themselves. I allude to the habit among young people of allowing their faith in their own particular teacher, and their enthusiasm for him, to lead them into an attitude of unkind or harsh criticism of the other teachers attached to the place. You are, I am afraid, not

altogether guiltless in this respect. The consequences of the habit are most serious. Not only does it separate the school into a series of parties perpetually liable to have verbal skirmishes, but it engenders a very unwholesome system of tale-bearing as to the teacher's supposed shortcomings, and, lastly—by far the worst result—it causes the weak-minded and stupid to attribute their backwardness to their teachers and not to themselves, and so to feel dissatisfied with and ungrateful for the best efforts that can be made on their behalf by the authorities. Let me point out the logical absurdity of these conflicting opinions. If all the praise given by the individual admirers of the professors is true, there are no bad masters; if, on the other hand, all the shortcomings attributed to professors by pupils of supposed rivals is also true, there are at the same time no good masters; "which is absurd." I am quite sure that this habit may arise from sheer enthusiasm of the pupil for a master, and not in the least from any maliciousness; but now that its bad results have been pointed out, I trust I shall see no more traces of it. I will merely add that you should keep an eye on your own shortcomings more than on your master's method; it is just as necessary that talent should be exhibited by the pupil before it can be trained as that the hare must be caught before cooked. A school of music like this stands in exactly the same relation to a musician as a university does to a young man destined for the non-artistic professions; it rubs off the rough corners of the ill-mannered, it takes the conceit out of those who have had many flatterers and no one to compare themselves with, it lends an encouraging hand to the diffident and nervous, teaches the difference between honest rivalry and petty jealousy, while at the same time it binds all in one brotherhood of art. But the responsibility of association with such a place is great; the young man who presents himself for matriculation at a university, though he may not realise the fact, is practically asking one of the most qualified bodies of men in the world to label him with his true value; and the label once attached will stick to him for life. So, too, you who have become scholars of this school have challenged the criticism of a body of teachers and examiners either to your benefit or your loss. All, however, cannot hope to reach the front rank of a profession, and if any of you feel that you have been handicapped in the competitive race of life by circumstances for which you cannot be held responsible, do not be discouraged; the world has never yet been entirely peopled by men and women of genius; there is plenty of room in it for quiet, honest workers in every grade of art

from the highest to the lowest; there are spheres of labour awaiting you for which a genius would be quite unfit. To those among you who possess real genius I would point out that nature nearly always attaches some awkward counter-balance to this her highest gift—a restlessness of purpose which tends to disturb the production of works requiring continuous labour, a sensitiveness which will not brook even the most kindly-couched adverse criticism, and an easy going view of the duties and responsibilities of life, which, if it should exist in an exaggerated form, will undermine the very principles of social organization. Hence the curious contradictions which are occasionally met with in the character of men of genius—so much that is noble, so much that is mean—a perseverance to the death in the one favourite direction of work, yet a moral will which breaks like a straw. It is a strange fact that genius, even when shackled with these too patent drawbacks, often leaves a lasting mark on the whole course of human thought; but far nobler is the influence of the man or woman of genius whose life holds up a mirror to the beauty of art instead of being in relation to it—a practical lie.

Before many months have passed, the greater number of you will have left this school to take your place in the profession of music, as vocalists, solo instrumentalists, orchestral players, and teachers generally. You will, I daresay, all of you, find more or less difficulty in obtaining a sure footing at first, and I fear at times you will be liable to a certain amount of disappointment. You will probably be obliged to undertake work which you know to be somewhat below your powers; the excellent solo violinist to play literally second fiddle among a score of others; the accomplished vocalist to sing for a small fee at provincial performances of oratorios, with a wretched chorus, and wonderfully constituted band, between whose erratic pauses a mild harmonium struggles to be heard; the first-rate pianist to watch day by day little hands directed by little heads; the organist to discover that the total effect of half a dozen stops is not adequate to the interpretation of masterpieces. But I think I offer sound advice if I say, never despise the elementary work of your profession; something can always be learnt as to the principles of the art whilst teaching the lowest elements of its practice. Your young or backward pupils will thus train you to be good teachers; indeed it is only from them you can learn how to teach. Knowledge, patience, kindness, and firmness are all here called equally into play; a rare combination—hence the comparative scarcity of really good teachers. Perhaps you sometimes imagine that those successful musicians whom

you see around you have jumped at once into high and prosperous positions; not so, all have gone through a preliminary ordeal in some form or other, and had they failed in it, they must have remained for ever at the lowest step of their profession. But those amongst you who are amateurs have likewise your responsibilities; by entering this school of music you have publicly announced that you have no wish to be mere dreamy dabblers in the art you love so well; you desire to share the hard labour as well as to cull the pleasures of music. If your work is conscientiously done, professionals can have no other feeling than respect for you; if professionals are the priests of art, amateurs are its indispensable lay-helpers, whose moral support is of the utmost weight, for they prove by their lives their deep appreciation of its beauty and value by willingly undergoing its toil while renouncing any claim to its rewards. Of course I am aware that many amateurs study music merely as one branch of education, this is more especially true with regard to women. And here I should like to say a few words to women, both professional and amateur, as to the use to which their education should be devoted. Such a remarkable improvement of late years has taken place in the means of education within a woman's grasp, that there has sprung up an over-zealous sect who seem to think that the highest ideal of an educated woman is to imitate a man. I am second to no one in advocating the higher education of women, but I take it that the highest education is after all only that training which fits the holder for the best performance of the highest duties and functions of life. I trust then that the woman of the future will find out how to become educated, without being unsexed; for if she cannot win her right influence in the home, she will never win it in the bickerings of the committee-room, or by platform speeches. Do not for one moment imagine that your special studies will be fruitless or lost should they be for a time shaded by the quiet and gentle duties of home-life; the heaven of education and refinement, though silent, is not inactive, and many an eminent man has owned that his success in life was due to a mother's early training or a sister's example.

When busily engaged in the duties of professional life the physical strength is so taxed that we are all of us sorely tempted to leave our own personal education to take care of itself. But this should not be; teachers and performers who are daily drawing upon the resources of their own mind for the pleasure of others must as certainly add something daily to their mental store. Some subject of study totally distinct from music should always occupy a spare hour daily

something which interests without causing undue fatigue. Poetry, philosophy, and various branches of science have each their special claim as food for the professional mind; I think novels should be sparingly enjoyed. An antidote to mental atrophy is required not merely to keep us in a healthy state intellectually, but also to fit us for the common intercourse of society. The social position of a musician is remarkably elastic, he will be welcomed in any rank, for which he is fitted by manners and education; there is in these days no prejudice against the recognition of an artist even among the highest families in the land; quite the contrary, from the really well-bred you will always find kindness and often a staunch helping hand. If you should happen to receive occasionally what is expressively termed a snub, you will always find that it comes from someone whose position in society is in itself rather insecure; from a man who is enjoying the novelty of seeing "esquire" after his name, or from a woman who is trying to wriggle her family into a social layer for which they are disqualified both by antecedents and education. But a musician can afford to take a charitable view of such person's behaviour; if they are aware that their social status is rather rickety, it is surely an act of real kindness on their part not to invite an artist to share it.

The relation between a musician and a professional critic is always one of delicacy and difficulty. Nearly all of you will soon have to meet the brunt of newspaper criticisms and reviews, and I daresay many of you look forward to this part of your career with some anxiety. First of all, I would advise you strongly always to try and reap some benefit from adverse criticism, for unless your critic is a positive idiot, there must be some cause, or some appearance of a cause, for his attack. If, however, you find that you are unjustly criticised do not be discouraged or annoyed—you can always live down an unjust criticism: I admit that life and work are but a slow answer to a libel, but they give an answer which will carry all before it, and win for you in time your just appreciation. It is indeed a compliment to be sometimes hit hard in a newspaper; if your name were but rarely mentioned, and then always in conjunction with some stereotyped adjective of commendation, you may be quite sure that you are viewed with a sort of indifference both by newspaper and public, a certain sign that you are not worth powder and shot. On the other hand, do not be self-congratulatory when you find yourself highly praised in the press; you must carefully weigh praise and blame in the same balance. You will, of course, find it impossible to work actively as a musician without meeting professed critics, and among them you may perhaps form warm friendships;

but I do hope that your attitude towards the musical contributors to the press generally will be one of perfect straightforwardness, neither courting praise nor resenting blame. If possible, keep clear of newspaper controversies; your opponent has not the least intention of being convinced that he is wrong; and if your argument should nail him to the wall, you will find that in his next letter he will either reiterate his original statement or wander off to some totally foreign subject, and give it an edge by adding a little personal abuse.

But a time will come when we shall not be much concerned as to which opinion this or that critic or even the public may have formed of us, but the all-important question will be, what opinion can we conscientiously pass upon ourselves. For—

Placed at the limit of all mortal being

The mute unquestionable shadow stands;

and into this dark shadow we must all enter ready to restore our talents to the Giver of all good gifts. In these days we are all urged up the hill of life with such giddy haste that there is but little time for a halt and thoughtful retrospect. But when health and strength begin to fail, the halt will be compulsory, and self-questionings will crowd upon us to which answers can be no longer deferred. Will it not be well to pause sometimes now and think?

The conscientious musician looking back on life will have much to be thankful for; if the medical man has alleviated pain, the priest guided hearts, the scientific man braced the intellect and sharpened the reason, has not the true musician been engaged in refining and elevating the pleasures of mankind? Can you desire a nobler path of duty? This thought will encourage you while working, give you a reason for working, and will be a comfort and reward to you at the close of your life of work.

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Write legibly—Write concisely—Write impartially. Reports of Concerts, Notices of Classes, etc., should reach us by the 20th of each month.

The name and address of the Sender must accompany all Correspondence.

## The Quaver,

December 1st, 1881.

Teachers of the Letter-note Method are respectfully urged to send us from time to time full information respecting their work.

### The Discussion on Tonic Sol-fa.



LAST month, we stated that this discussion, in addition to its other uses, had brought into prominence the fact that for advanced sight-singing something more is needed than mere familiarity with the scale-sounds—a point which we reserved for consideration this month. The fact was pointed out by the critics years ago: that Tonic Solfa-ists have only now begun to realize the truth of the criticism, is probably because such music has not hitherto formed the staple of Tonic Solfa commerce. Under the circumstances, we might feel inclined to rally our friends on the fact that it has taken them 40 years' wandering in the wilderness before arriving at this conclusion. We are, however, too glad that it has been reached to trouble overmuch about the precise order in which the various contingents have marched. For there is a section of the half-educated musical public who believe that everything to be found in Tonic Solfa is right, and all else

necessarily wrong; and it is a comfort to know that for the future Teachers who decline to accept "mental effect" as a sovereign remedy for every difficulty, do not therefore provoke a charge of behind-the-age-ism. Fortunately for the younger methods, this danger is lessened now; for Tonic Solfa now admits that something more than "mental effect" is necessary, and is endeavouring to provide accordingly, although the absence of the staff in their case renders such provision more laborious to the sight-singer than it otherwise might have been.

The first step in this direction which came under our notice, was that already commented upon in THE QUAVER of March last when Mr. Rowan pointed out the difficulty involved in the Tonic Sol-fa notation in short modulations to a remote key, suggesting the device of a double sol-fa similar to that used by Letter-note, or else (either as an adjunct or as an alternative) the memorizing of the extended modulator by the sight-singer, so as to enable him to translate mentally the sol-fa rendering for one key into the corresponding sol-fa for another key. Now, although to a Letter-note singer who has both renderings before him, and to an Old notation reader who has *neither*, such a process is quite easy, it is nevertheless extremely difficult to a reader of the Tonic sol-fa notation, and demands thorough familiarity with the extended modulator—not merely mnemonic familiarity, but the ever-ready power of attaching new and extrinsic tonalities to the sol-fa initials. Even to a *numeralist*, who uses figures and can help himself by mentally adding or subtracting—reading, for instance, 4,3,4,7 flat, 6 as 1,7,1,4,3—this process would be difficult enough, perhaps altogether too difficult; but to a Tonic Solfa-ist we consider the difficulty overwhelming, and in any case it must involve more labour than that of reading the old notation pure and simple. Great, however, is the faith of our Tonic sol-fa friends, and, rather than admit any shortcoming in their notation by adopting the double sol-fa, the plan now recommended appears to be that of working harder and memorizing the extended modulator. For, under the designation of "Transitional Models" the *Tonic Sol-fa Reporter* of September last advocates



the device of changing sol-fa mentally, advocated by us all along, only we take care to give our pupils the help of a double sol-fa in their music books. While welcoming this step of Tonic sol-fa as one in the right direction, and as tending to acquit the younger methods of a possible charge of false doctrine, we cannot help wondering why the Tonic Sol-faist undergoes all this self-inflicted penance—a labour from which all readers from the staff (whether Letter-note or others) are happily free. The Tonic sol-fa notation has the reputation of being the easiest of the easies; but in this item it appears to be as hard a task-master as Pharaoh of old, who demanded his full tale of bricks, but refused to supply the straw.

In another direction also Tonic sol-fa is coming round to our view of things, for the article already referred to (*Tonic Solfa Reporter*, September) contains directions for the accomplishment of those intervals which cannot be translated, mentally or otherwise, to a different key, for they are essentially chromatic—not merely expressed by means of accidentals, but are such as cannot be found in any one major or minor key. Which point we again reserve for future consideration.

## REVIEWS.

*The Victories of Judah*, by Geo. Shinn, Mus. Bac. Cantab. London: Sunday School Union.

Mr. Shinn is once more to the front with a new Service of Song, or rather a cantata interspersed with readings after the manner of a Service of Song, which we have much pleasure in recommending to the notice of our readers. The music is not too difficult for the purpose, and is effective and interesting, some of the movements particularly so in connection with the context.

The story is that of the victories of the Jews under Mattathias and Judas Maccabaeus, written by Mr. James Shepherd, the facts being compiled from the Book of Maccabees (which in former generations formed a portion of the Sacred Scriptures) and Josephus' history of the Jews. Both composer and poet deserve credit for their work: the latter should look to certain typo-

graphical errors—viz., at page 35 "hTe," and at page 36 "denounce" should probably read "renounce."

## The Welsh Eisteddfod.

IT is quite manifest that all the year round nearly everybody in Wales—man, woman, and child, miners, clerks, post-masters, bankers, and even clergy—devote every leisure hour to drilling in choirs, in brass bands, and on the harp; to writing Welsh poems and novels; to painting in oil; or to researches and original Welsh composition in history and political economy, with the view of achieving gain or glory or both at the Eisteddfod. A mild Bedlamite tint, generated by the Eisteddfod, suffuses the whole state of things in the Principality, yet it is not without preponderating compensations. Probably an immense mass of nonsense is annually produced, and unsatisfactory characteristics of personal and social conceit engendered; but there must also be a vast amount of intellectual and artistic energy and sympathy rescued from the ruin of vacuity, sloth, and vice, and a great development of pure and strengthening enjoyment in connection with that genuinely redemptive process. The member of parliament and the Baptist minister who charged the Eisteddfod with demoralizing Wales have a difficult paradox to substantiate, and seem legitimately exposed to the criticism of the rector of Merthyr, who vouches for the improvement of its morals under Eisteddfodic influences. The advocates of the Eisteddfod claim that it has created a better popular amusement than "climbing greasy poles, eating hot puddings, or grinning through horse collars at a fair." It is a pity to play Pecksniff over the "greasy pole," for which, too, something may be said, but it is certainly better for a Welsh miner to spend his spare time in writing thousands of verses on "Life" or "Love," however far behind Pope or Anacreon, than in drinking gin and beating his wife. There is profit as well as entertainment to be had out of the Eisteddfod.—*Pall Mall Gazette*.

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# TWELVE REASONS

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# SING AT SIGHT.

---

1. Because good CONGREGATIONAL SINGING is a thing which cannot be BOUGHT—it must be EARNED; and the labour required to attain excellence is often much less than that which results in mediocrity.

2. Because good CONGREGATIONAL PSALMODY is easily secured when the singers can READ music as well as PERFORM it.

3. Because each member of a congregation is sole proprietor and director of one of the pipes which swell the general hymn of praise: it is, therefore, incumbent upon him to lift up his voice TUNEFULLY as well as THANKFULLY.

4. Because SINGING is a pleasing means of EDUCATION, powerful for good in the Day School, Sunday School, and Family.

5. Because SINGING is a healthful, social, and inexpensive RECREATION, in which every member of the family, from the oldest to the youngest, is or ought to be able to participate.

6. Because, if the MUSICAL FACULTY were cultivated in YOUTH, nobody would be obliged to say they have "no ear for music."

7. Because MUSICAL EDUCATION, be it much or little, should COMMENCE with the musical instrument provided by the Creator: if the VOICE and EAR are first trained, the use of all other instruments is facilitated.

8. Because they who are able to SING AT SIGHT can read music for themselves, instead of helplessly following other people.

9. Because resorting to an instrument in order to learn a tune is a LABOUR and a SLAVERY quite unnecessary.

10. Because any person who is able to sing by EAR can easily learn to sing by NOTE.

11. Because the LETTER-NOTE METHOD helps the Singer in this matter.

12. Because a LETTER-NOTE SINGING CLASS is now commencing to which YOU are respectfully invited.

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Teachers wishing to issue this leaflet along with their own announcements can obtain copies at a nominal charge direct from the QUAVER MUSIC PRESS.

# Choral Harmony—(continued)

## VOLUME III—(continued).

- |     |   |            |                                |                                  |                                 |
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Those numbers distinguished by a — are printed in Letter-note.

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Each set of exercises to be forwarded to the Secretary for correction, monthly or otherwise, enclosing the fee for correction, and a stamped addressed envelope or post wrapper for reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections and remarks. The exercises may be written either in Letter-note or in the ordinary notation.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

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As the sounds are obtained by dividing a string upon mathematical principles, they are strictly correct, and the Intonator may be used as a model for the voice. For this purpose it is greatly superior to the pianoforte, which only gives the sounds proximately. The Intonator also provides examples of sounds which are not to be found on the pianoforte, such as the difference between the sharp and the flat, also the acute and grave forms of several sounds; and as no skill is required to use it, the instrument is specially valuable for purposes of self-teaching.

The Intonator consists of a catgut string, stretched on a sound board or box. The string is raised at one end by resting on a *bridge*, and is attached to a peg, by means of which it may be raised or lowered in pitch. The sound is produced by twanging the string, after the manner of a guitar or harp, or by means of a bow, like a violin; the point on the string to be thus operated upon being about an inch from the bridge. The various sounds of the scale are produced by *stopping* the string at certain points, so as to permit a longer or shorter portion to vibrate. For this purpose *frets* are placed underneath the string, and the operation consists in pressing down the string until it comes into firm contact with the required fret, when the sound is to be drawn out in either of the ways explained above.

The frets are labelled with the sol-fa syllables or their initials, or with the numerals 1 to 7: thus DO, or 1, corresponds to the key-note,—RE, or 2, to the second degree of the scale,—MI, or 3, to the third degree, etc., and this rule applies quite irrespective of the pitch at which the string may be for the time being, for the string performs alike in all keys, and the sounds always remain *relatively* the same. All keys are, therefore, "natural" upon the Intonator, and the operations of pitching the key, or transposing to another key, consist simply in tightening or slackening the string (by means of the peg) to the required pitch. The pitch of the string can be altered as much as an octave, giving the power of playing in all keys; and on these improved Intonators, by a simple contrivance, provision is made for playing in two or more natural keys *without altering the pitch of the string*. The chromatic sharps or flats, or both, are given on all the Intonators.

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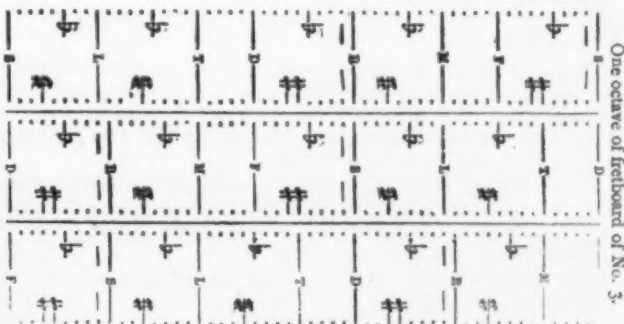
No. 1 provides for two natural keys without altering the string—viz., the major and minor keys of the same tonic: for example, if the string is pitched at C, the player has the keys of C major and C minor before him in their natural form.

### No. 2 INTONATOR, Price 7s. 6d. Without Sound Box, 3s. 6d.

No. 2, in like manner, provides for two natural keys without re-tuning, giving the key at which the string is set and that a fifth higher: for instance, if the string is tuned to C the keys of C and G are present in their natural form.

### No. 3 INTONATOR, Price 10s.

No. 3 provides for three natural keys without altering the string—viz., the key at which the string is pitched, with those a fourth and a fifth higher, as, for example, the keys of C, F, and G: a sliding fretboard permits either of the columns to be brought under the string. All the chromatic sharps and flats are given in each column; the short frets to the extreme right, in each column, being the sharps; and those to the extreme left, the flats.



Sold in connection with the Letter-note Singing Method by  
**F. PITMAN, 20, Paternoster Row, London, E.C.**

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The first staff of music is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The notes are grouped into measures: D4 G4 | A4 B4 | C5 F#4 | G4 A4 | B4 C5 | F#4 G4 | A4 B4 | C5 F#4 | G4 A4 | B4 C5 | F#4 G4 | A4 B4 | C5 F#4 | G4 A4 | B4 C5 | F#4 G4 | A4 B4 | C5 F#4 | G4 A4 | B4 C5.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—

A musical score for a hymn, featuring a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "O hail this Christmas Tide of mirth, Blest gift from heav'n a -". The score includes various musical notations such as notes, rests, and bar lines.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

In these works every note throughout carries its sol-fa initial, and they can be used by the very youngest pupil.

The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults.







# DULCISSIMUM NOMEN.

[THE SWEETEST NAME.]

Words and Music by JAMES WILLIAMS.

*Moderato con tenerezza.*

1. Dul - cis - si - mum No - men! The sweet - est name that's "given"! Je -  
 2. From high - est hea - ven Thou didst come, To save our fal - len race; As  
 3. To Thee at last each "knee shall bow, And ev' - ry tongue con fess;" In

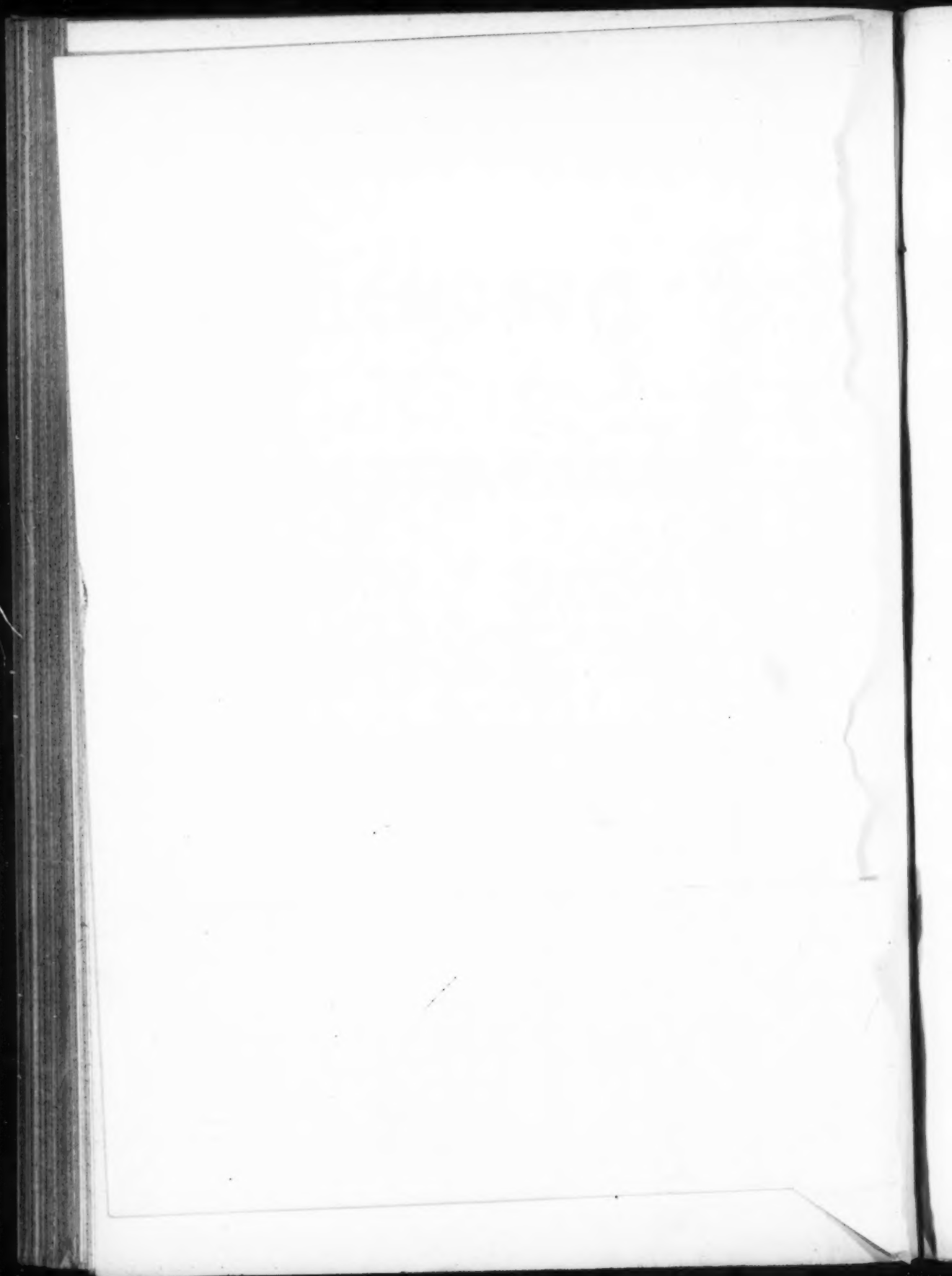
-sus! The Fa - ther's on - ly Son, The Prince of earth and heav'n: Thy  
 off - spring of the Vir - gin's womb, That we might see God's face: Our  
 heart and voice we do so now, Thee on - ly would we bless: Thy

*più lento.*

Name is pure e - ter - nal love, It seeks the hu - man heart; Come,  
 sins Thou ba - rest on the tree, In an - guish, grief, and shame; The  
 Name be - lie - vers must ex - tol, It charms a - way sin's pain; It

*a tempo.*

then, Thou pro - mis'd Ho - ly Dove, The heav'n - ly fire im - part.  
 pe - ni - tent in heart love Thee, And bless Thy sav - ing Name.  
 is while end - less a - ges roll, Dul - cis - si - mum No - men!



I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

*Erdington, Birmingham, May 21st, 1880.*

THOMAS G. LOCKER,  
*Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society  
Camphill Amateur Musical Society, Birmingham Musical Union, etc.*

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

*The Park, Tottenham, London, Nov. 2nd, 1880.*

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

*London, Nov. 6th, 1880.*

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

*London, Nov. 10th, 1880.*

E. H. TURPIN,  
*Hon. Sec. and Member of Board of Examiners, College of Organists;  
Examiner, College of Preceptors; etc.*

I am sure your system is an additional facility to the teaching of sight-singing.

*London, Nov. 17th, 1880.*

EDWIN M. LOTT,  
*Visiting Examiner, Trinity College, London.*

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

*Dollar, Dec. 15th, 1880.*

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

*Birmingham, Dec. 16th, 1880.*

ALFRED R. GAUL, *Mus. Bac. Cantab.,  
Professor of Harmony and Singing at the Midland Institute.*

Your system, I feel quite sure, is an admirable one.

*Birmingham, January 3rd, 1881.*

C. SWINNERTON HEAP, *Mus. Doc. Cantab.,  
Conductor of the Birmingham, Stoke-on-Trent,  
Walsall, Stafford, and Stone Philharmonic Societies.*

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

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EDMUND T. CHIPP, Esq., *Mus. Doc. Cantab., Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, *Mus. Doc. Oxon., Organist of Her Majesty's Chapel, Windsor.*

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